

Future Arts Centres

Creative Democracy:
Defining a term, honing a practice



Context

Future Arts Centres (FAC) and Goldsmiths, University of London signed a Memorandum of Understanding in November 2025, formalising a collaboration between the two organisations and committing them to work together on shared priorities. The MoU was launched with a ‘line of enquiry’: a collaborative research investigation into the concept of ‘Creative Democracy’. This is a term that FAC have been using in relation to work that sees arts centres connecting and collaborating with local and other statutory authorities in various ways, around community consultation. Through collaboration with Goldsmiths, FAC are hoping to add academic rigour and depth to this term and, ultimately, to distil it into a set of methodologies that can be used by creative and public sector organisations to drive social change.

In March 2026, FAC and Goldsmiths convened a roundtable discussion to begin this process. The roundtable aimed to better define the concept of Creative Democracy, exploring theoretical angles on this term as well as helping to imagine and define what this idea is. The roundtable considered UK and international examples as well as how ‘Creative Democracy in practice’ might be applied in relation to the current political context and policy landscape.

Report by

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THE ALBANY

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Overview

What this paper is & how to use it

- This paper summarises findings from a roundtable event – What Can Creative Democracy Be? - held on 22 April, 2026 at Goldsmiths, University of London. The roundtable focused on exploring ways to better define, and begin to apply in practice, the idea of Creative Democracy, a term that Future Arts Centres have been using to talk about the bridging role that arts centres can take between local communities and public sector bodies.
- This paper distils key themes and ideas from the roundtable and points forward to what a more developed model of Creative Democracy in practice might look like.

The paper will be of interest to:

- (a) arts centres and arts leaders interested in working with public sector bodies.
- (b) researchers – including those interested in helping to further develop this concept.
- (c) public sector bodies interested in new ways to work with arts organisations and engage with communities.







Creative Democracy: defining a term

A philosophical starting point

John Dewey's 1939 essay 'Creative Democracy - The Task Before Us' provided a theoretical basis and starting point to our discussion. Originally delivered as a speech, and written at a time of great peril for democracies worldwide in the lead up to the outbreak of WWII, this short essay argues that democracy is built on faith in human beings and cooperation, and requires active, creative participation from all citizens. In practice, he defined creative democracy as an approach to active civic participation that enables democracy to be continually remade and reimagined, rather than a static process involving occasional participation in elections via the ballot box.

Using the analogy of street corner conversations, Dewey imagines 'creative democracy' as rooted in everyday acts of civic participation and exchange. It is important to note that Dewey uses 'creativity' to refer to generative processes – the act of creation – rather than to the arts and creativity in the common sense of the word today.

Creative Democracy: a working definition

Taking Dewey as a starting point, the discussion moved to open up wider perspectives on what Creative Democracy could be. This included exploring Future Arts Centres' own broad working definition of the term, which was offered as a starting point. In this framing, Creative Democracy is seen as a process that sees cultural organisations and creative practitioners working with public sector bodies and communities to enable greater civic participation and engagement in democratic decision making.

This process was seen as rooted in some of the following aspects:

- Working with cultural institutions and creative practitioners to develop four different modes of communication and engagement, opening up conversations about complex and nuanced issues.
- The role of cultural organisations and practitioners as mediators, enablers and bridging organisations connecting communities with democratic practices and institutions – including policy makers, local government and public sector bodies.
- Co-production with grassroots organisations and the community in policymaking to enable a truly collective form of decision-making through community-led conversations.
- Aiming to challenge and address power imbalances in decision-making between local communities and policy stakeholders.





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BIKE STORAGE
ROOMS, GROW
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IDEA
USE EMPTY
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+ MARKETS

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USE EMPTY
CAR PARKS
FOR PLAY
PERFORMANCE
+ MARKETS

"ACCESSIBILITY"
MEANS DESIGNING
HOMES SO
EVERYONE CAN
USE THEM
STEP-FREE,
REACHABLE SHELVES
EASY TO USE OUTDOOR

A "DECENT"
HOME IS ONE
THAT IS
WARM,
WEATHER PROOF,
HAS REASONABLE
MODERN FACILITIES

Developers
can use
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PLAY AREAS
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EASIER FOR
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IDEA
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+ SCHOOL
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Broadening Perspectives

Our roundtable participants were invited to offer responses to the question ‘what does Creative Democracy mean to you?’. The selected quotes below demonstrate the breadth and variety of interpretations that this prompted:

‘Jaime Lerner, the legendary Mayor of the Brazilian city of Curitiba (often described as the world’s first ‘creative city’) was fond of saying “The biggest problem for local authorities is learning to ask the right questions”. Perhaps the notion of Creative Democracy is something Future Arts Centres could use to help local authorities rethink some of the questions they ask themselves.’

John Newbigin, OBE
Goldsmiths, University of London.

‘Creative Democracy, to me, refers to the imaginative ways in which democratic values are promoted, enacted and defended in everyday life. These might include the use of arts-based methods, participatory approaches and grassroots mobilisation [...] I think we are not necessarily inventing something new here, but rather naming a process that already exists across the globe - one that is bottom-up, people-led, driven by a social justice agenda, and powered by creativity and the arts.’

Dr Cecilia Dinardi
Goldsmiths, University of London.

‘Participatory arts scholar François Matarasso suggests that while parliament is where formal decisions are made, culture is ‘the parliament of our dreams’ (2019: 77) including what cannot, or need not, be put into law. Following this, I want to suggest that Creative Democracy is the oneiric form of democracy – beyond language, or perhaps eddying in its strangest elocutions – a dream space for a politics that often finds articulation in terms of debate, representation, policy, voice.’

Dr Molly McPhee
Goldsmiths, University of London.

‘I keep coming back to the idea of democracy itself, and the role that the arts and culture play in nurturing it. I am reminded of the Albert Maysles, quote: ‘Tyranny is the death of nuance’. Culture happens in the sphere of nuance and uncertainty, but this can be uncomfortable for governments. Desire to take risks can be much lower for local authorities – as can levels of comfort with ambiguity and nuance. You can find a better answer by being uncertain of the outcome.’

Vicki Amedume MBE
The Albany

‘When I hear the term Creative Democracy I have various associations. Democracy brings the rule of the majority to mind. Is that always a good thing? I am not sure. My mind goes to those who are on the margins and perhaps are not counted as the demos. Specifically, I am thinking of immigrants and refugees. People, who are there, but do not belong, who do not have access to the kind of creativity that is established.... How do these groups or members of this group enter such creative spaces?’

Dr Sultan Doughan
Goldsmiths, University of London.



Examples in practice

The roundtable featured two case-study presentations. The first, by Daniel Pitt, of Old Diorama Arts Centre focused on the organisation's work with Camden Council and community partners in Regent's Park Ward, undertaking a range of community engagement and creative consultation activities linked to extensive urban change in the Euston area.

The second presentation was by Dan Winder of Barnsley Civic. It explored the work done by this arts centre as part of a Barnsley Council-led Pride in Place programme. Alongside a range of creative community consultation initiatives, this project saw Barnsley Civic sit on the town board overseeing £20 million of revitalisation funding. Common themes behind the success of the two projects include:

- Pre-existing community trust in arts centres and good local networks were crucial in contexts of diminished engagement with and trust in local authorities
- Due to their front-facing, physical presence in the community, arts centres have a sense of permanence that brings a sense of future accountability
- Community-led conversations using broad questions as starting points to shape ongoing engagement, rather than predetermined structures that 'manufactured consent'
- Using interactive art and creative methods from which to derive outputs that feed into consultation
- Relying on artists' involvement throughout activities to enable conversations with local communities and interpret their views
- Long-term outlook on maintaining legacy and community engagement beyond the projects' lifecycle, including through establishing new civic governance models

More developed reports on each of these FAC case studies can be found in Appendix 1.

Wider examples

The two case studies shared from the FAC network prompted discussion of other potential examples of Creative Democracy in practice. Examples were surfaced throughout the discussion – alongside a recognition that these constituted the tip of the iceberg. These included both UK examples such as the Albany’s A Big Conversation project and a number of City, Town and Borough of Culture related initiatives, and international examples, particularly with reference to South America.

Some highlighted initiatives included:

Pontos de Cultura (Points of Culture) programme from Brazil - in which national cultural funding was devolved to local level, enabling horizontal working with diverse grassroots organisations.

The Movimiento de Espacios Culturales y Artísticos [MECA] network in Argentina: a network joining together and providing support to organisations working independently in specific locations.

Legislative theatre - originating in Brazil, this is a mode of theatre practice that uses roleplay to engage community members in legislative processes and in identifying solutions to unjust and inequitable systems and institutions. In a UK context, it was noted that Cardboard Citizens have made use of this methodology.



Complications and tensions / challenges

Over the course of the roundtable, possible challenges, tensions and complications to the idea of Creative Democracy and its wider adoption as a mode of working were surfaced and explored. These included some of the following issues, which should be considered as part of further research.

Community trust and inclusion

- One challenge when it comes to working together with local authorities and other public bodies, is around maintaining the trust of local communities, especially if this collaboration takes place in the context of historical distrust and lack of engagement.
- Working with local authorities and other policy stakeholders may also lead to tensions due to the difference of organisational culture and approaches to problem-solving.
- There may also be tensions linked to the democratic process itself. Significant numbers of people are excluded from the workings of democracy – for example some refugees and migrants. It is important to consider what different modes of Creative Democracy, or even plural forms of Creative Democrac-ies might be needed to accommodate this complexity and to explore models that are radically inclusive.

Isolation vs networking

- Another challenge was that individual projects can feel like they are happening in isolation, with a relatively limited number of opportunities to share good practice, coordinate and scale up.
- Whilst individual, localised innovation is essential to overcome specific place-based challenges, it is also essential to pool knowledge and expertise and avoid duplication. The Future Arts Centres network is well placed to support this.
- There may be international examples here that arts centres in the UK can learn from. In this session, examples from South America in particular were highlighted as models that provide scaffolding to support localised, place-specific and community-led initiatives.

UK / Anglo centrism

- When discussing Creative Democracy, our roundtable established that it is important to also consider the international context beyond the Euro-centric model.
- Broadening our perspective offers a richer understanding of the varying relationships that can exist between civil society, institutions and the state, and the challenges arising from those.
- As above, examples from Latin America may offer direct lessons around modes of cultural organising that expand our understanding of Creative Democracy.
- The wider political context in which we are operating demands an alertness to wider global perspectives and trends, including the rise of political populism and attendant attacks on cultural, political and educational institutions.

Funding

Access to funding was raised as a key challenge, impacted by the following factors:

- Funders' preference for larger scale projects that can reach a larger number of people, as opposed to local ones. This is the case even when the latter could have stronger impact, albeit on a smaller number of people.
- Risk aversion from funders/commissioning organisations. Larger organisations with experience in bidding are often awarded funding to deliver projects and services where arts centres could actually do a better job, due to their existing links and presence in the community.
- Funders' focus on scaling up local projects, which can contradict arts centres' approach that is often based on a local context and conditions that will likely differ on a regional and national level.
- Overwhelming focus on quantitative data and lack of appreciation of the benefits of qualitative data, which can add value by uncovering place- and group-specific points of tension that otherwise remain invisible.



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LEVEL CENTRE

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Is Creative Democracy the right term?

The roundtable discussed the term Creative Democracy itself, and whether this is the right term for the mode of working that Future Arts Centres and Goldsmiths are seeking to model. Points raised included:

- Is a unifying term needed at all? Do these activities need to be connected and scaleable, or is there a space and value for ‘small and specific’ interventions that are very particular to their place.
- It was agreed that this is a term that people really seem to respond to and which inspires imaginative engagement, however there was caution expressed about the potential to become another sector buzz term.
- It will be important to make Creative Democracy robust enough to protect against becoming just a slogan or piece of sector jargon.
- Reflecting the fact that democracy means different things to different people, and that some people are more excluded from mainstream democracy than others, it may be worth thinking about ‘Creative Democracies’ (plural) as much as ‘Creative Democracy’.

Overall, it was felt that the term Creative Democracy does have real value and potential to connect and resonate with different audiences. In this light, it seems important to step up work to more tightly define and delineate it.

Key themes and points for further investigation

In concluding our roundtable, we synthesised our discussion into themes linked to key words that had recurred through the discussion. These were:

- **Trust** – Trust emerged as a major connecting theme across our discussions. How is trust built and maintained between communities and institutions in authentic ways? How can culture and cultural institutions, specifically, help with this? What are the dangers around losing trust that has been carefully built between institutions and communities.
- **Pacts** – Thinking about ‘pacts’ - non-binding but formal agreements developed via collaboration, may be an important linguistic framing for Creative Democracy work involving communities, institutions and other stakeholders.
- **Bridges** – Arts centres can play a bridging role between local authorities and communities due to their unique status and role as local anchors. However, this hinges on the longer-term maintenance of trust and credibility in the eyes of the community.
- **Space** – Space emerged as another key theme, including the capacity of arts centres (and culture more broadly), to create a more sympathetic, empathetic public realm. Spatial metaphors were used throughout the meeting – from ‘street corners’ (the space where Dewey sees creative democracy happening at a neighbourhood level), to ‘town squares’, featured in Barnsley Civic’s work; to ‘bridges’ (arts centres as mediators); to ‘scaffolding’ (our focus on networks and connections).
- **Scaffolding/ Networks** – A strong connecting theme was the importance and potential of networks as a means of providing scaffolding, connecting locally specific work whilst also building something collective. The FAC network itself is a powerful example of ‘scaffolding’ and the capacity of this network to support and build-out Creative Democracy as a methodology and working practice should be further developed.



PHOTO:
GOLDSMITHS ROUNDTABLE
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What are the opportunities? What happens next?

The current political moment - in which political thinking in the UK is turning more prominently than ever to ideas of devolution, place-based participation and community-led models of policy and decision making - offers a clear window of opportunity for this work. Whilst the importance of place is widely recognised, the potential of the arts and arts centres specifically to connect communities to democratic processes and institutions remains underexplored. Contemporary politics is also notably fractious. Trust in public sector bodies and indeed in democracy itself is low. Exploring ways to build engagement and initiate authentic dialogue with communities has never been more important.

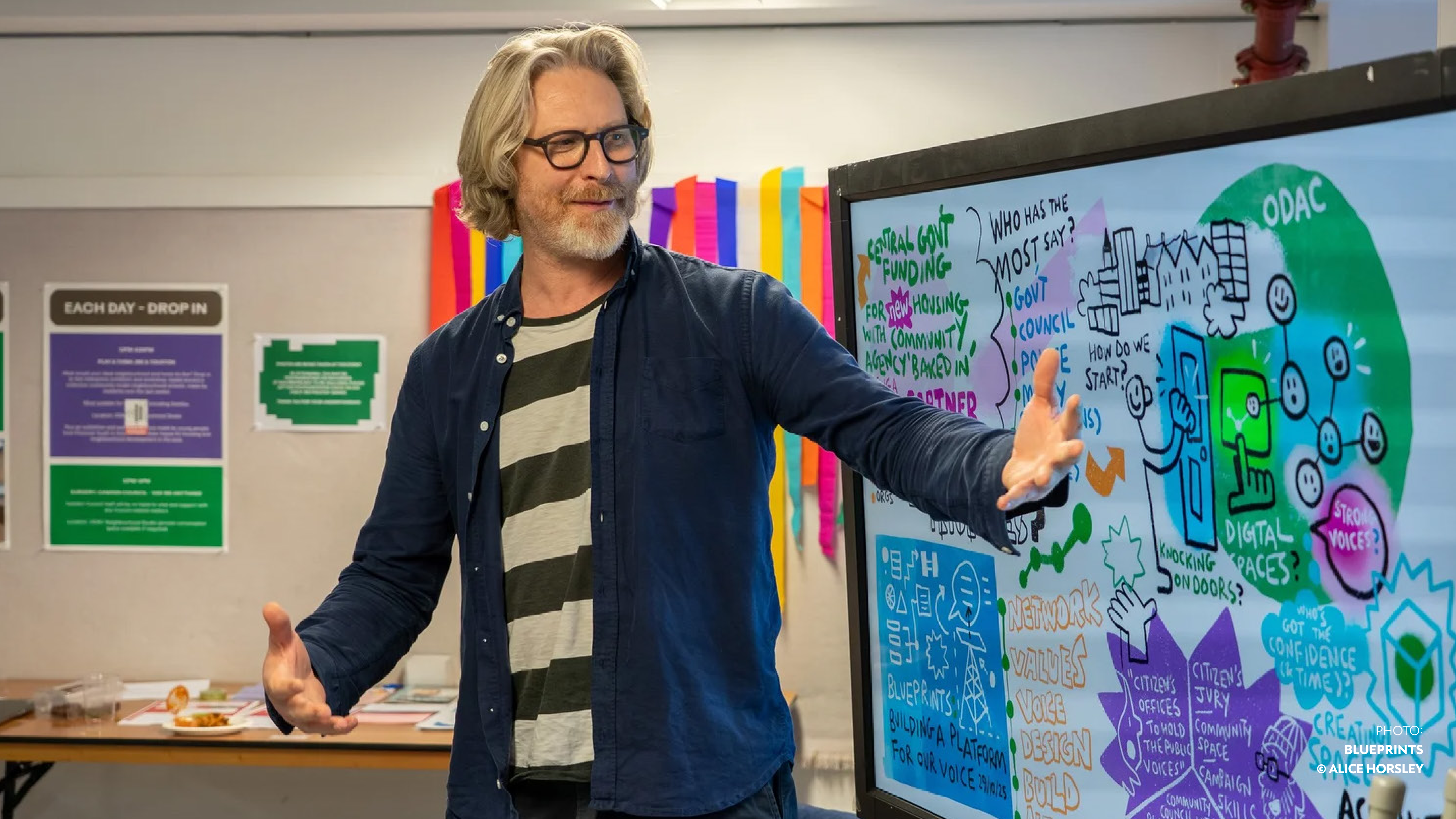
As a pre-existing network, there is a clear rationale for Future Arts Centres to play a central role in further defining and codifying Creative Democracy as a coherent methodology (or set of methodologies) that can be taken up by the wider sector. FAC's network approach, based on knowledge-sharing, rather than hierarchy, can be used to draw together existing examples of good

practice to further develop these ideas, and the network can also play a key role in prototyping and testing, as well as communication and dissemination when the time is right. FAC's partnership with Goldsmiths, University of London brings additional value – opening up access to a range of academic research perspectives which can, as our roundtable demonstrated, add depth, context and useful complexity to this work. A first gathering and discussion offers a useful proof of concept, but there is more that can be achieved via engagement with a wider set of perspectives.

Early indicators are positive that the idea of Creative Democracy is a strong and resonant way of defining a set of practices that can make a significant impact in the sector and address an unmet need in connecting arts centres, public sector bodies, and communities. The political moment in the UK is auspicious to take this work forward. It will now become important to further develop this work with a wider set of perspectives and hone the Creative Democracy concept into a defined and useable set of methodologies that can be taken up at scale.

Key stakeholders for further engagement

- **Arts centres** – This includes those both currently part of the FAC network and others doing innovative work that can enrich our understanding of Creative Democracy. Engaging with Creative Democracy could be of interest to organisations looking to expand their civic connections and audiences, develop any unrealised potential as ‘bridge’ organisations, and explore potential new income and funding streams.
- **Funders** – There are potentially strong alignments with the priorities of funders, who may be interested in supporting further research and development work in this area. These include both funders of research, e.g. UK Research and Innovation, and arts funders.
- **Public sector bodies** – Local authorities, the NHS, and other public sector bodies may be interested in how arts centres can add value in community engagement, i.e. ability to reach communities that they cannot, and deliver more authentic community engagement and consultation. There is also a value for money argument here: a local authority or other body may get better and more effective work, and better ‘bang for buck’, working with an arts centre rather than another partner on this type of project.
- **Researchers** – Rooted in a philosophical concept, Creative Democracy clearly lends itself to academic discussion, insight and critique. It will be important to maintain continued dialogue with academic perspectives from Goldsmiths and, potentially beyond, to arrive at a well developed and robust set of methodologies.



Next steps

- Continue to hone and refine the concept of Creative Democracy into a defined methodology and set of professional practices that can be shared and adopted by a wider set of stakeholders.
- Map capacity and gaps across the FAC network to identify a broader set of interested organisations and understand where relevant work is already taking place.
- Explore setting up a Creative Democracy group within the FAC Network to enable further work and consultation.
- Explore further academic research with Goldsmiths to develop the concept, further identify international case studies (esp. Latin America) to inform the framework.
- Explore opportunities for funding to underpin further work and research in this area – either research grants or arts sector funding (i.e. can funding be secured for a project on how arts centres can be better supported by this sort of network?)



Contributor Biographies

Vicki Amedume MBE is a leading voice in contemporary circus and theatre, known for creating bold, expressive work that brings diverse stories to the stage. She is the Founder and CEO of Upswing, where she has been developing innovative aerial and circus-based performance since 2007. Vicki also plays a significant role in shaping cultural life in Southeast London as Creative Director and Co-CEO at the Albany until July 2026. A respected sector leader, Vicki was awarded an MBE in 2022 for her services to circus, recognising both her artistic practice and her commitment to widening access and representation within the arts.

Gavin Barlow is Co-Director and co-founder of Future Arts Centres, a network of over 180 venues across the UK. He was Chief Executive and Artistic Director of the Albany in Deptford for over twenty years until 2025, transforming it from an under-used community resource into a highly successful arts centre and cultural hub. From 2021-23 he was Director of We are Lewisham, the Mayor of London's Borough of Culture 2022, and he was formerly Executive Director at Contact Manchester, Executive Producer of ATC and a founder Director of the Queer Up North Festival.

Dr Cecilia Dinardi is a sociologist and Reader in Cultural Policy, Cities and Creative Industries at Goldsmiths. Her research focuses on cultural policy, urban regeneration, and the creative economy, particularly in Latin America. She examines the intersections between formal policy and grassroots cultural practices, with interests in informality, inequality, and heritage. She was awarded the Urban Studies Postdoctoral Fellowship and the British Academy Rising Star Engagement Award. She collaborates with international institutions, cultural organisations, and policy actors using participatory and arts-based methodologies.

Dr Sultan Doughan is a political anthropologist and Lecturer at Goldsmiths, University of London in the School of Global Change. She is also the convenor of the MA programme Anthropology & Museum Practice and the interim co-director of the newly founded Migrant Futures Institute at Goldsmiths.

Dr Michael Eades is Head of Civic Engagement at Goldsmiths, University of London, where he leads on a range of initiatives focused on enhancing the university's role as an anchor institution in Lewisham and Southeast London. From 2014-2021 he was Manager/ Curator of the national Being Human festival of the humanities, working with around 100 universities a year across the UK and internationally. He has a background in participatory research, particularly in the field of arts and health, and still writes regularly about cities, culture and engagement.

Dr Tricia Jenkins is Lecturer in Arts Administration and Cultural Policy, with a focus on industry liaison. She is also Director of DigiTales collaborative media company and Senior Associate at InsightShare Participatory Video company. A researcher, facilitator, and senior project manager with expertise in storytelling and participatory and collaborative media production and its use within research, she has a track record of successful fundraising and project delivery both in the UK and internationally.

Dr Molly McPhee is a researcher in applied theatre, with expertise in theatre in prisons and at-risk communities, and in theatre in health education practices. Her research is informed by six years as a member of Clean Break, as well as embedded research with Fuel and People's Palace Projects. In 2024, together with theatremakers and health and justice professionals, she formed a Nightingale Theatre collective to investigate the impact of the government's Nightingale Courts and vaccination centres set up in theatres during the Covid-19 pandemic.

John Newbigin OBE has worked in film, television and theatre industries. As Special Advisor to the UK Minister for Culture he helped develop the world's first definition of the creative industries in 1998. He was co-founder and first Chair of Creative England. He is a member of the International Steering Committee of the World Conference on Creative Economy and is the Mayor of London's Ambassador for creative industries. He was a youth worker in Brixton and Whitechapel for 10 years.

Daniel Pitt is Creative Director & Chief Executive of Old Diorama Arts Centre (ODAC), a centre for creation and communities in Euston, where he has led the charity through a period of organisational change and increased impact, reconnecting with its local communities in the context of major urban change in the area. He's committed to the social power of the arts and to cross-sectoral collaboration, and has particular artistic interests in contemporary performance. He's previously worked at Chisenhale Dance Space; Roundhouse; Cambridge Junction; Crying Out Loud.

Annabel Turpin is Chief Executive of Storyhouse in Chester, one of the UK's largest arts centres, integrating theatres, cinema and library, and welcoming over 880,000 visitors annually. She is also Co-Director of the Future Arts Centres network, championing arts centres as drivers of social, economic and cultural change. Since 2023, she has chaired Arts Council England's North Area Council and serves on its National Council. Previously, she led ARC in Stockton-on-Tees for 15 years, building a nationally recognised organisation.

Dan Winder is the CEO & AD of Barnsley Civic, one of South Yorkshire's premiere arts and performance venues - embedded in the local community and supporting the next generation of Yorkshire artists. For the previous five years he was CEO/AD at Stanley Arts in South London; a modern, dynamic, radically inclusive arts centre. He was also the chair of the steering group for Croydon's year as London Borough of Culture; funded by The Mayor of London.



Appendix 1: Case Studies

Case study: Old Diorama Arts Centre

A Creative Community Research Project was commissioned by Camden Council in 2025 and delivered by the Old Diorama Arts Centre, in collaboration with other local partner organisations. The project's focus was community-powered housing for Euston and involved 150 local residents through 14 workshops over the span of four months.

The workshops were centred around questions such as 'What makes a good home/neighbourhood?' and every participant was encouraged to create something that they wanted to see in the Euston of the future. Thus, activities were specifically designed to prompt conversations through making and creativity, whilst leaving space for local residents to direct the conversation.

The project culminated in the Blueprints festival of community powered housing, which took place over four days, featuring workshops, talks and an interactive neighbourhood exhibition of works created during the making workshops. The festival focused on how communities can claim power and have their say in housing and development decisions, and is an example of a well-executed live, creative research event.

Through creative engagement methods, the project was able to provide answers around key issues that local communities see as a priority, including:

- Bringing existing homes to standards through repairs, whilst building new ones
- Making communication around home development more human
- Safeguarding community spaces and programmes
- Ensuring construction projects support people's needs
- Creating mechanisms for community input into decision making and advocacy

The project resulted in the Euston Housing Pact of March 2026, which aims to strengthen transparency and community voice in housing development in the area.

Case Study: Barnsley Civic

Barnsley Civic were commissioned by Barnsley Council to undertake a programme of creative community consultation. The Council had an awareness that there are typically low-levels of engagement with traditional council-led consultations, that key demographics are missing, and that distrust among communities is strong. People and communities that the Council felt they were not reaching included LGBTQ people, SEND adults, 18-30 year olds and older men. By working with a cultural institution with deep roots in the community and access to a network of creative practitioners, the local authority felt they might achieve better results.

The project aimed to:

- Initiate open, participant-led conversations that used art & culture to explore civic questions in a thoughtful and reflective way.
- Take an open-ended, exploratory, action-research approach, deliberately moving away from the usual tick-box consultations.

Through a range of carefully developed and designed workshops, engagement activities and creative interventions, communities were asked a range of questions focusing on core areas of civic life such as Amenities, Belonging, Citizenship, History and Change, Safety, and Vision for the Future.



Avoiding surveys and tick-box exercises, the consultation instead made use of a carefully co-designed series of interventions specific to each context, community and subject. These included a town square pop-up theatre experience that engaged people around questions of public space and amenities, creative activities such as songwriting and poetry and local history themed activities to engage with older men.

The project led Barnsley Civic to develop a new Creative Consultation Playbook, which condenses some key points of learning. These include:

- Collaboration and co-design with local partners is key to reaching all communities.
- Incorporating creative outputs and qualitative responses into the overall project design leads to better outcomes.
- It is important to work with established, respected socially-engaged creatives and to provide them with support.
- Tell people why you're doing it and what it's for – this is vital for building trust.
- Close the Loop: follow up with the people you consulted so they can see the impact of their contributions.

Perhaps above all, a key learning from this project was that culture works. Arts and cultural activities can enable a richer dialogue and present inventive solutions to established problems around the typical limits of community consultation. Through creative methods, communities often viewed as 'hard to reach' can be brought into civic conversations and meaningfully influence local decision making.





PHOTO:
BLUEPRINTS
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Appendix 2: References & links to projects referenced in the roundtable

References

Dewey, John (1976). Creative democracy: The task before us. In J. Boydston (Ed.), John Dewey: The later works, 1925-1953, Volume 14 (pp. 224-230). Carbondale: Southern Illinois University Press. (Original work published 1939).

Links

[A Big Conversation, Albany](#)

[Barnsley Civic Creative Consultation Report](#)

[Barnsley Civic Creative Consultation Playbook](#)

[Euston Housing Pact – Old Diorama Arts Centre and Camden Council](#)

[Festival of Community Powered Housing – Old Diorama Arts Centre](#)

[Global Progressive Mobilisation](#)

[Key Cities network](#)

[Legislative Theatre](#)

[MECA \(Movimiento de Espacios Culturales y Artísticos - Artistic and Cultural Spaces network\)](#)

[Pontos de Cultura \(Points of Culture\), Brazil](#)

[THRIVE LDN - a citywide public mental health partnership for Londoners](#)



Future Arts Centres

Future Arts Centres is a UK network of 180+ members that exists to champion the unique importance of arts centres at a local, regional & national level. We believe that by offering outstanding artistic experiences for all in our communities & operating as robust social enterprises, arts centres present a fantastic model for the cultural venues of tomorrow.

futureartscentres.org.uk

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